

THE R.C.M. MAGAZINE



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THE
R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



“The Letter killeth, but the Spirit giveth Life”

VOLUME XXIX. No. 1

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CONTENTS

	PAGE
EDITORIAL	3
DIRECTOR'S ADDRESS (EASTER TERM, 1933) ...	3
THE BROADCASTING OF MUSIC ... <i>by A. C. BOULT</i>	9
THE ROYAL COLLEGIAN ABROAD ...	13
THE R.C.M. UNION ...	23
COLLEGE NOTES AND NEWS ...	24
A PLEA FOR FANS ... <i>by POMPILIA LEGGE</i>	26
REVIEWS	28
CORRESPONDENCE	29
THE R.C.M. PATRON'S FUND ...	30
COLLEGE CONCERTS ...	30
OPERA AND DRAMA ...	33
A.R.C.M. EXAMINATION (DECEMBER, 1932) ...	34
LIST OF DATES (MIDSUMMER TERM, 1933) ...	35
THE TERM'S AWARDS (CHRISTMAS TERM, 1932) ...	36

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VOLUME XXIX

No. 1

EDITORIAL

THE next number of the MAGAZINE will contain none of our usual features. It will be published on 8th May, fifty years and one day after the foundation of the College. It will be devoted entirely to a celebration of that event; it will be retrospective but not historical. The claims of strict history are to be satisfied in a separate and official publication from the distinguished pen of a former editor of this MAGAZINE. Our view-point will be different: it will naturally survey the same land-marks but it will be more personal. It will contain character studies of the men whose personalities have left a permanent imprint upon the College, and it will include personal reminiscences from those who are able to contribute the intimate detail by which alone bygone times can live again. It will embrace all periods, including the present. It will be illustrated.

This special issue will not be included in your annual subscription; it will, however, be included among the returns which you will get from any donation (of 5/- or more) which you may contribute to the Special Jubilee Fund. Single numbers will be on sale at a shilling. In no other way did it seem possible to deal adequately with the Jubilee. The regular features of the MAGAZINE have become fixed, and occupy so much space that no room would have been left in our regular summer-term issue to print even one of the longer articles already contributed. A jubilee only comes once, for by the time it comes again it has changed into a centenary, and by then those who have first-hand knowledge may no longer be here to handle a pen. A jubilee when it comes must be worthily celebrated. And I count myself fortunate that our jubilee should have fallen in the period when I have the honour to be Editor of your MAGAZINE.

FRANK HOWES.

DIRECTOR'S ADDRESS

EASTER TERM, 1933

CHRISTMAS and the New Year are dedicated for the most part to food, food for the body and food for the mind, and, again, for the most part, rich, abundant and indigestible. Turkey, plum pudding, mince pies and marzipan, roast beef, boar's head and other seasonable indiscretions as food for the body; conferences, discussions, symposiums, schools, debates, and courses on every sort of human weakness—economics, education, peace,

disarmament, machines, unemployment, state-aiding, state-raiding, income taxes, motor traffic, circular traffic, the human race, the tote, sin and the cinema, the narrow way and broadcast, bank balance and downcast, Christmas bells, Christmas bills, the new year and old yearnings—these are food for the mind out of which, if we can, we pluck a straw or two to lean upon in this new year of grace 1933. We can only get into the right frame of mind for serious reflection when we have satisfied our bodily wants. We can then tackle our spiritual problems with at least a feeling of contentment, and that, I suppose, is the reason that this vacation is particularly chosen as being the most appropriate. I have partaken, as you, of course, have, of all the domestic and mental refreshment provided.

I have been to Harrogate, not, as you might suspect, to remedy the excesses of the Christmas feast, but to confer with my brethren of the Incorporated Society of Musicians on the well-being and the disorders of the music profession. We have discussed why the organist is not loved by the clergy, and why the modern composer is misunderstood, or is not understood at all. Why the second-rate is so successful and the first-rate is so discounted. Why music on the ether is anything but ethereal. Why a really moving performance of a pianist depends so much on what is known as rotary action. Why the facial expression of a singer's performance is as little intelligible as the words sung. Why people go to see a conductor rather than to hear the band, and are willing to pay more for front seats where they cannot hear than for back ones where they can. Why, except for a funeral, singers of the gentle sex have more flowers than other artists, and why the art of listening is being destroyed by having too much of a good thing, and why the effect of the trumpets on the walls of Jericho was that the walls fell in on the inhabitants and not on the band that was making the noise. Such things as these have been exercising the music profession all last week, with the result that those present are really glad to get back to work and forget the dreams which were never arrived at. But the subjects suggested, however serious they may appear to you, come of the accumulated experience of many years of music-making, and are indications of the work musicians have been doing, of the progress made during many years and of what lies in store for us in the years to come. And this is a very proper reflection at the beginning of a new year, especially of this, when that year is the R.C.M. Jubilee.

I wonder which is the more entertaining process—looking forward or looking backward. It doesn't matter, even if we have a choice, for it is ordained that we must all do both some time or other—to see the journey as we propose to make it or to see it as

we have so far made it, to see the problem (if you recognise it as such) in front of us or to see behind us the odd solution we have made of it.

As we look at it ahead our way seems as straight a line as we could desire, clear and undeviating; looked at backwards it is a ring of wriggles and bends and twists so complicated that it is impossible to believe it ever could have looked as it did—straight, and it makes us think that nothing short of a miracle ever got us through the tangle to the place from which we now view it. What in the past has appeared easy of attainment and undeviating in direction proves to have been reached only in reality by a path strewn with unexpected difficulties, bogs and rivers to wade through—much sand to plough through, all kinds of by-ways to attract us and leading nowhere. We found (and we all find) at some point in the process how impossible it seemed we should ever get forward, and also how impossible it was for us ever to get back. We have the journey to make; we see what we think is the clear way before us, and when we get well on the road we see on looking back how different in contour and direction the way has been to what we expected or imagined, and of course the place from which we view it—the place we in fact have arrived at—is rarely, if ever, the place we set out to reach. I suppose that is the reason why the world is round, so that the shortest is by no means the straightest; in fact, you can't go really straight anywhere in this spinning, nose-diving, leg-breaking, eccentric world of ours. And as it is with individuals so it is with societies and institutions. This year, 1933, is for us an important one as it is that of the Jubilee of the R.C.M. It is a matter of interest and of necessity to look not only to the future but over the years that are past. It is appropriate that we should look back for a bit rather than forward, to see if there is any reason to think these fifty years have achieved any reasonable result or been wasted in useless endeavour. A Jubilee is a joyful occasion, and if there is no reason for rejoicing we had better decide to sing a sadder tune or perchance refrain from song altogether. There is one point which may not have occurred to you. The word jubilee is derived (so *Oxford Dictionary* says) from yobel, which is Hebrew for the horn of a RAM. The musical means for celebrating a Mafeking night, or an Armistice, or a successful Jericho siege in Hebrew days was the RAM's horn trumpet. Are we to depend for our Jubilee on the horns of our distinguished rival and friend, the R.A.M. of Marylebone?

There had been in existence for a few years previously to the foundation of the College, the National Training School of Music, under the direction first of Sir A. Sullivan and afterwards of Sir John Stainer. You all know the building in which the College of

Organists is housed; that was originally erected to house the National Training School, and all the strange devices which adorn its walls outside, and defy interpretation, are a fine specimen of the art of that day. The National Training School began its career in very much the same way as did the R.C.M., for a meeting was held in Clarence House arising out of a suggestion by the Prince Consort—"it is desirable to erect a building at a cost not exceeding £20,000 for the purpose of a Training School for Music at Kensington in connection with the Society of Arts. That was in 1873 (ten years before the R.C.M. came into existence). It opened with 82 free Scholarships, and in a few years—1876—there came to it as scholars three remarkable young fellows—two of them have passed away, beloved Professors of this College, the third, in full vigour of life, is now Sir Walter Alcock, to whom the whole world of music (lovers and livers) offers affectionate greeting. He is, I believe, the only member of this College who was a scholar of the National Training School, and the honour which has come to him, though long since due, could come at no more appropriate time than at the beginning of our Jubilee year. The National Training School was a kind of prelude to the College. It was organised on a five-year plan, and its organisation was similar in many ways to that of the early years of the R.C.M. It was a test as to the advisability of establishing a school of music such as the College is.

The aim before those who founded the College fifty years ago was definite, clear and generous. King Edward (then Prince of Wales) was responsible for its foundation. He was determined that it should lack nothing of vision and outlook, and in large measure he secured the necessary equipment to start it on its career. He gave infinite care and kindness in the early years of its existence, and more than anyone helped to make that important experimental period a secure foundation for the years to come.

In 1883, in the building already referred to, the R.C.M. was born, and as is the case with all infants who are healthy and vigorous, it soon began to make itself heard. It had considerable lungs (and very little control), and the spaces round the Albert Hall and the sandy slopes of Kensington Gore were soon to know that a new stimulus had arisen for those birds who built their nests in this then unspoiled piece of country, and a new competitor in coloratura in the frantic fancies of the first soprano scholars and the inextinguishable head-notes of the first College tenor. Nothing could withstand this withering blast. Eventually it was necessary to clear away the sylvan retreat of its trees and birds and sand hills and establish as a counterblast the power-house which now, under the steps which lead from the Albert Hall to the College, give light and heat to the neighbourhood in

which we spend our lives. And so within this restricted area we have the sources of sound, light and heat, three phases of physical energy of prime importance (these three, and the greatest of these is the R.C.M.). Music in England in 1883 was a very different thing from what it is to-day. Works that were then thought great works have passed into oblivion, and others that seemed almost unintelligible are now among the simple pleasures of unambitious programmes.

Wagner, who died in the year the College was born, was little known and less understood, and his compositions were referred to as the music of the future. Mendelssohn was the ruling power, and had established an ascendancy to rival Handel in the affection of concert goers. Beethoven was still regarded as something of a problem, and the 5th Symphony alone had established itself in universal acceptance. Brahms (then 50) was regarded as something of a sphinx, a little dangerous, and certainly forbidding. Parry and Stanford were considered as young profligates with plenty of wild oats to sow. Mackenzie, with the caution of a Scotsman and the qualities of a fine musician, was considered over-bold at times. Sullivan had already won the heart of those who were not afraid to enjoy gay tunes. "Patience" and "Mikado" were on the way, and had laid the foundation of an admiration which is conceded by all to-day. At the Leeds Festival that year four new works were produced, the composers being Macfarren, Barnby, Cellier, and Raff!—which is the more interesting when compared with the programme of the last festival, which included Delius's "Mass of Life" and Willie Walton's "Belshazzar's Feast." Gounod's "Redemption" had just been produced at Birmingham, and became for a time a most popular work everywhere. Parry had just previously written "Prometheus Unbound," which created a fierce discussion on account of its unintelligible modernity, and in 1883 his "Cambridge Symphony." Stanford had not yet written "The Revenge," but had already created alarm among complacent musicians by his Whitman Elegiac Ode; Debussy was only 20, Ravel was only eight and Borodin dead two years. Rimsky-Korsakoff, the master of many Russian composers and himself one of the greatest of them, had scarcely been heard of. César Franck was 60 and hardly known, Elgar had just been appointed to his first conducting experience, with the "Worcester Amateur Instrumental Society," but had written nothing to suggest the heights to which he was to carry English music. Parratt had just been appointed to St. George's, Windsor, to establish there the finest tradition of organ playing, to be called by his name. The Crystal Palace Concerts had for some years been the feeding ground for all those who desired to hear orchestral music. They supplied the chief experiences of fine music, and gave many opportunities for young composers to try their wings under the kindly and discerning guidance

of August Manns. The secretary of these concerts was a man—small in stature—with keen and striking face, whose aim was ever to be associated with music of highest quality of all kinds—the friend of musicians—an engineer by profession, an archæologist, an untiring and distinguished amateur, who built two lighthouses, helped to make the tubular bridge over the Menai Straits, helped to move, and without much difficulty, the Crystal Palace from Hyde Park to Sydenham, was sub-editor of a Dictionary of the Bible, and turning his attention particularly to musical matters wrote the best accounts we have of Beethoven, Schubert, Mendelssohn and Schumann, and is known all the world over as *George Grove*, of Grove's Dictionary of Music, the first Director of the R.C.M. The Richter Concerts had just begun, by means of which the music of Wagner and Beethoven was presented in an authoritative and commanding way.

Choral Societies abounded. Some, like the Bath Choir, established only eight years before the College, had already given the first six performances of the B minor Mass in England. Others had been responsible for the appearance and performance of oratorios devoted to the lesser known heroes of the O.T. and their exploits. Festivals, like Birmingham, had produced works as great as "Elijah" and as unconsciously humorous as "Eli" and "Naaman," but had to wait for some years before the Festival was made for ever memorable by the first performance of "Gerontius," Parry's "Judith," and Stanford's "Eden." Mackenzie's opera "Colomba" was produced less than a month before the College opened and the "Rose of Sharon" the following year.

It would seem—it is indeed a fact—that the College came into existence just when there was a stirring in the musical mind of the country. The old complacent order of composition and performance was under orders to quit, and the execution put in by such men as Mackenzie, Parry and Stanford, synchronised with the death of Wagner and the interest and understanding of his music which had grown during the previous decade. Brahms celebrated his Jubilee on the very day the College was opened.

Its foundations had been tested in the previous four years of the National Training School. There was a feeling abroad that more needed to be done in the development of musical talent, and especially of musical opportunity, and most of all of English music. The chances for experience in training when I was a boy were practically non-existent, and the organ-loft of a cathedral was the best and only place for it. Opportunities of dealing with orchestras or choirs were very rare, and the idea of training students as teachers of music had not occurred to anyone. Music was far from being even remotely recognised by the people generally as an educational agency. The Academy has been pursuing its way in a world unapprecia-

tive of what musical education meant and what was being done for it. Education authorities had not discovered the power of music in schools, and the idea of a musician being necessarily educated would have appeared as ridiculous. That the Universities would be giving scholarships and even Fellowships to this Cinderella of the arts would have made her ugly sisters more contemptuously haughty than they were ordinarily. Fifty years ago the musical mind was stirred, and the stirring was kept vigorously going by men who saw that music and education and art were one and the same thing, and that no amount of hair, however long, nor velvet coats, nor good English names disguised with Italian endings, could make up for real ability well trained on broad and generous lines. Our Jubilee, in whatever form it is celebrated, at the beginning of next term, will, I hope, show at least that the foundation of the College was a wise step; that its youth was well spent and that its riper years may be judged to have fulfilled its purpose and to have enabled it to look to the future, even in these difficult times, with security and happiness.

Fifty years ago our founder had a vision of what the College should be and the direction its work for music should take. Looking back we trace the way of its operations—often, probably, very different from what seemed inevitable, and we may wonder if we have done in some measure what was expected of us, and if the day has been worth while. I believe we have, and that it is worth while; and so, I hope, do you.

THE BROADCASTING OF MUSIC

[A little while ago I unfeelingly asked Dr. Boult if he would write an article for THE MAGAZINE. I suggested "Secrets of Savoy Hill" as a suitably sensational subject. Household removing has caused a little delay and a change of title, but Dr. Boult has very kindly shown us something of the inside of that formidable building in Portland Place. "With some diffidence," he says, but why? We are all interested in the B.B.C. and its doings, and who speaks with as much authority as he?—ED.]

OF all the many forms of music-making which are practised by College students wireless listening is probably that in which they take the least interest. So much music is available to you all at South Kensington that few of you, I feel sure, stay at home and spend any evenings you may have to spare, after your work is over, listening to music by wireless.

There are, however, some aspects of the broadcasting of music which may be of interest. The programmes perhaps may be considered first. I do not know whether it is generally realised that

each separate programme in the "Radio Times" is put together with a special view to its appeal to a particular type of audience. It is rare for a programme to last longer than an hour and a half, but for that period an attempt is made to put it together in one particular style, containing contrast of course within that style, but maintaining that unity of character which is essential to any work of art. We also do everything possible to secure that a reasonable balance is kept between the National Programmes and the Regional; if something serious is on one transmitter, the other will carry something less serious.

I do not know how much those of you who are in the later stages of your College career have thought about the making of programmes. A certain amount has been written about it, but not, I fear, very much that is of substantial help, and I have often unsuccessfully tried to draw up a code of rules for my own guidance. Concert programmes must, I feel, share the qualities of any work of art. A symphony or sonata has various movements of different character but the same style, and it is the combination of unity of style of the whole with diversity of character in the parts that seems to be almost all you can prescribe for programme building. Each individual must make his programme in his own way, bearing in mind that at the end the audience must be sent away feeling they have enjoyed themselves, and, furthermore, feeling that they have not had too much.

An aspect of programme building from the B.B.C. point of view which is, I think, rather misunderstood by the profession as a whole is this: when we are faced, say, with the filling of one and a quarter hours of broadcast time with a programme of a particular style, which needs a soloist to give it the necessary variety, we think first of that soloist and his contribution *in terms of that programme*. It is not a haphazard process of letting somebody come in and play whatever he wants to. Our programmes have to be much more highly organised than that; perhaps you will think unnecessarily so, but experience shows that this is vital. When we want a particular work from a particular artist in a particular programme, *that* is what we want, and we are apt to be hard-hearted if the artist wants to play something different, which he thinks suits him better. Performers do not always know what they can do best, and at the B.B.C. there are experts listening to everything that is put over, whose judgments are put together at a weekly meeting and noted for future use. It cannot, therefore, be said that we at the B.B.C. do not know what we want, and do not know our minds as to what suits each individual artist.

I am sometimes asked how a concert artist should approach work at the microphone. Microphones are being developed continually, and new, improved forms of microphone are constantly appearing in the studio. Every improvement brings the actual work of the broadcaster more into accord with concert conditions. I do not mean by this that, in the case of a singer, because you are singing to a microphone and several thousand people are sitting by their loud-speakers listening, that you have necessarily to assume that they are all gathered in the Albert Hall and that you have to make the same kind of effort to reach them. You have rather to consider the studio in which you are singing and sing as you would to a small audience assembled in a room of that size. A direction of this kind may perhaps make you feel that your style is cramped and you cannot let go in the way you would like to. Well, this can be arranged for. You can be placed a little further from the microphone than usual, and if you are a soprano or tenor and approach a loud high note, a slight turn of the head away from the microphone itself will probably adjust the quality of the balance, which might otherwise tend to what we call "blasting." This can all be checked at rehearsal quite easily, and you can be warned of the dangerous places; but the way in which you might sing in a private house is the best criterion for work of this kind. Please do not think that this means that we are trying to bring up a race of microphone voices which are useless from the concert point of view. Every great singer should surely be able to control his voice to make it pleasantly audible in a small room.

In regard to the pianoforte, there is even less difference between ordinary concert work and the microphone. I have been in the Control Room when one of our best known pianists was giving a half-hour recital. During the whole time the control knob did not need to be touched. The artist may or may not have been thinking of the microphone, but the range from fortissimo to pianissimo, or rather his avoidance of extremes at either end, was enough to bring the whole performance inside the limits to which electrical reproduction can go. These limits are rather more than half the difference between the extremes of a large orchestra playing in Queen's Hall, and you can readily understand that a reasonably measured performance on the pianoforte would be inside them.

Of a string instrument very little need be said. Ordinary playing will admirably satisfy the microphone. Perhaps I may quote as a warning a difficulty which cropped up not very long ago. I went into the studio to hear two distinguished artists giving a recital of sonatas for violin and piano. I found them in a state of extreme misery because they had been placed about ten feet apart, the violinist up against the microphone and the pianist in the background. After

it was over they complained to me and said they felt like refusing ever to broadcast again. I hope I made them see what was the matter when I asked them to look at the size of the studio and imagine that they were going to play in it to fifteen or twenty friends. "Under these circumstances," I said, "would you ask your piano-forte manufacturer to send in a full concert grand?" "Oh, no, certainly not!" was the reply. "Then," I said, "may I not suggest that if you had played on the piano which you found in the studio instead of having a concert grand sent in you would have been happier and would have been able to sit quite close together, almost as close as if you were giving a recital in Wigmore Hall?"

Those who are composers may perhaps wonder how their work can be brought to the notice of the B.B.C. for performance. A song or a small work for solo or ensemble may, I suggest, be shown to some performer who appears regularly at Broadcasting House, and may then be introduced into his or her programme.

With regard to chamber and orchestral music in the larger forms, our rule is that works are to be sent in every February. They accumulate at the office during that month and at the end are passed over to a committee of several competent judges, some of them members of the B.B.C. staff and some of them not. The works are then commented on by the judges and placed in different categories, and, if necessary, read by several of them together. It is generally possible for the judges to come to a decision about the works they read, but there are some which cannot really be commented on until they have actually been rehearsed and heard. Two or three rehearsals are devoted to these, if possible in the presence of the composer, and under a competent conductor. Generally all the judges attend these New Works Rehearsals, and the decision is finally taken on the result of their opinion both of the earlier reading and the orchestral performance.

No composer worth his salt can always finally tell what his scoring is going to sound like until he has heard it, but I am afraid the B.B.C. cannot give time to young composers to try experiments. There is, however, an opportunity for this very thing. The R.C.M. Patrons' Fund gives to composers whose works are selected ample opportunity to rehearse and hear performances of their works. I am sure that Mr. Holst will not object to my saying that after the first performance of his *Perfect Fool* Ballet at a Patron's Fund Rehearsal he made some alterations in the scoring which enabled him to send the work to the engraver with complete confidence.

Finally I want to make one point which I fear may be rather disagreeable reading to the ambitious student who wishes to proceed on his professional career with all possible speed. I have said that

the B.B.C. cannot help composers to orchestrate their works. In the same way the B.B.C. cannot help young performers to get their experience. A meeting of professionals at Broadcasting House once produced the formula that "performers should find their way to the B.B.C. by way of the musical profession, and not find their way into the musical profession by way of the B.B.C." To the outsider perhaps it would appear that we have unlimited time to give to young artists to find their feet. I assure you that for us who work inside the difficulty is to find time for all the excellent performers and compositions that we wish to put in. There is a long waiting-list in every direction, and I have recently had to take drastic measures to reduce further the list of performers who are regularly engaged by us. The loudspeaker is a relentless judge, and a slight lapse of intonation or a slight carelessness of articulation, which would pass unnoticed at an important recital, is shown up meticulously in the loudspeakers of all our listeners. The critical line between those who are chosen and those who are left outside must continually be drawn higher and higher in order that the service of broadcasting, which is now a vital vehicle of culture to millions of people, can keep on progressing, and make itself more and more valuable.

ADRIAN C. BOULT.

THE ROYAL COLLEGIAN ABROAD

Dr. Alcock's name appeared in the New Year Honours list as follows :—

ALCOCK, Walter Galpin, Esq., M.V.O., D.Mus., F.R.C.M., F.R.C.O., organist of Salisbury Cathedral since 1916. For services to music made a Knight Bachelor.

Among the many congratulations which Sir Walter received was one from Parker, who used to blow the organ for him in the old days before rotary blowers, and who now admits him at the front door. At lunch in the Professor's dining-room, on 12th January, the following toast was proposed by the Director, who read the speech on Parker's behalf :—

"It gives me great pleasure to be present on this great occasion, and I wish Sir Walter Alcock the best of health, and hope he will be spared to teach at College for a number of years to come.

"But one joy to me is this, to remember him as a young man, and working hard as he has done, and gradually getting to the top of the ladder. But it has taken a good many years to do so, but the time has come, and I am sure everyone will join in thinking with me that he richly deserves it. I don't think Sir Walter would like to be bothered by little boys blowing bellows for the organ at the present day."

Mr. W. W. COBBETT was given a C.B.E. in the New Year Honours.

Dr. W. H. HARRIS, who succeeded Sir Hugh Allen as organist at New College, Oxford, in 1919, and has been organist of Christ Church Cathedral since 1928, has been appointed organist of St. George's, Windsor.

Professor Kirby, of Johannesburg, read a paper to the Musical Association, on "Bantu Music," on 13th December.

Miss Frances Bles, of Wellesley House, Chelsea, who died last summer, left her Cremona violin, by Antonio Stradivari, to the Royal College of Music, desiring that promising students should have the use of it (by way of prize or scholarship) for the first three years of their career, or if this cannot be arranged, then the said violin is to be sold and the proceeds used to found a Violin Scholarship in her name at the Royal College of Music, stating:—"I am making this bequest as a mark of the great appreciation I have for the magnificent work done for music in England by the Royal College of Music."

"Recollections of a Violoncellist," by W. E. Whitehouse, has been translated into Italian, and, it is expected, will be published in Italy. A specially bound copy has been kindly accepted by His Excellency Signor Mussolini, in addition to those graciously accepted by H.M. The King and H.R.H. The Duke of Connaught.

WORKS

LONDON

A concert of British String Quartets (promoted by the London Contemporary Centre) was held at the Hall of the College of Nursing, Henrietta Street, W. 1, on 11th October, when three quartets by Old Collegians were played: Phantasy by Helen Perkin, Pastoral Phantasy by Arthur Benjamin, and "The Cuillin" by Stanley Wilson.

At the first meeting of the Music Society, at St. John's Institute, Westminster, on 11th October, the first performance was given of a Pastoral Movement for string quartet, flute, clarinet and horn by Helen Perkin; Miss Perkin also played John Ireland's Sonatina for pianoforte.

The first performance of a sonata for violin and piano, by Howard Ferguson, was given by Miss Isolde Menges and Mr. Harold Samuel at their sonata recital at the Wigmore Hall on 12th October.

A second series of chamber music concerts was given at the Ballet Club Theatre (Macnaghten-Lemare Concerts) before Christmas. On 18th October the programme included a fantasy string quartet by Dorothy Gow, Canzona No. 6 for string quartet by R. O. Morris, and sonata for violin and piano by Elizabeth Maconchy; on 15th November, string quartet No. 2 in D minor by Gordon Jacob, songs by Elizabeth Maconchy and Betty Lutyens, and phantasy string quartet by Helen Perkin; on 12th December, three Manx songs for mixed choir by Arnold Foster, a set of songs, "Winter, the Huntsman," words by Osbert Sitwell (mixed choir and five instruments) by Elizabeth Lutyens (conducted by Iris Lemare), and three two-part songs for female voices, and a string quintet by Benjamin Britten.

The annual Festival of the St. Michael's Singers took place in the Church of St. Michael, Cornhill, from 30th October to 5th November, under the direction of Dr. Harold Darke. On 31st October, "A Prophet in the Land" by Robin Milford, "O God of Truth" by R. O. Latham, and "Ring out, ye crystal spheres" by Harold Darke were sung, Mr. Stuart Robertson being the bass soloist. The evening of 2nd November was devoted to the works of Vaughan Williams—the Mass in G minor, Benedicite, "Mystical Songs" and "Toward the Unknown Region." On 3rd November were given Parry's Toccata

and Fugue ("The Wanderer") for organ played by Dr. W. H. Harris, Parry's Cantata "Beyond these Voices," and four accompanied Motets, "O Gladsome Light" by Harold Darke, "O Living Will" by Stanford, "Faire is the Heaven" by W. H. Harris, and "Glory and Honour" by Charles Wood, Mr. William Parsons being the bass soloist. The 5th November was given to Bach, with Mr. Harold Samuel at the piano. The leader of the orchestra was Miss Dora Garland, and Mr. G. Thalben-Ball was one of the festival organists.

At the Queen's Hall, on 7th November, Vaughan Williams's Fantasia on a Theme by Tallis was included in the programme at the London Symphony Orchestra's Concert.

The Camargo Society started its winter programme on 4th and 5th December with five Ballets, three being by Old Collegians. "The Birthday of the Infanta" by Penelope Spencer, with music by Elizabeth Lutyens; "Adam and Eve" by Constant Lambert; "There is a Willow Grows aslant a Brook" by Frank Bridge, portraying the scene of Ophelia's drowning.

Works by Dr. Rootham were performed at the Society of Women Musicians' Concert on 10th December.

On 10th December, at the Queen's Hall, Trinity College of Music gave a choral and orchestral concert, at which Parry's "Ode on the Nativity" and Holst's "Ode on a Grecian Urn" were sung.

ORGAN

Dr. Harold Darke was the organist at the first concert of the season given by the London Symphony Orchestra at the Queen's Hall, on 3rd October, which was devoted to Bach's Art of Fugue.

Dr. W. H. Harris was the organist at St. Margaret's, Westminster, at the Bach Cantata Club's Concert on 8th November.

Mr. Pearce Hosken has given weekly mid-day recitals at the King's Weigh House, which began on 16th February, 1932. Collegians who have assisted with vocal or instrumental solos included the Misses Ruby Shepherd, Phyllis James, Grace Body and Barbara Cass. Mr. Hosken has given many recitals at other churches, including one relayed from All Saints, Margaret Street. He gave two concerts at Taunton School, and one for the League of Arts in December. Two of his songs, "Holy Week" and "Wytham Water Meadows" were sung at the organ recitals.

Organ recitals were given at Holy Trinity Church, Sloane Square, on 3rd November, by Mr. Percy Whitlock, and on 1st December by Mr. M. P. Conway.

Miss Joyce McGown played at the League of Arts Concert at the Victoria and Albert Museum on 3rd December, and also gave a piano recital at the Wigmore Hall on 7th October.

Mr. Cyril Smith played the piano obbligato in Dohnanyi's Nursery Suite at the first of Mr. Robert Mayer's Concerts for Children at the Central Hall, Westminster, on 21st October.

Miss Kathleen Markwell (pianist) has taken part in violin and piano recitals at the Grotian Hall on 7th and 26th November.

Miss Lucy Polgreen was the pianist in a joint piano and vocal recital at Leighton House on 10th November.

At a chamber concert, given at Eltham Hill School on 19th November, Mrs. Stansfeld Prior was the pianist; other Old Collegians assisting were Mr. Bernard Shore (viola) and Mr. Cedric Sharpe (violincello).

Mr. Harold Samuel played piano solos at the concert of the Kensington Music Club on 21st November, and joined with the English Wind Players in quintets by Mozart and Beethoven.

Miss Kathleen Long took part in a piano and violin recital at the Wigmore Hall on 9th December.

Mr. Howard-Jones played at the New Sunday Concerts at the Grotian Hall, on 16th October. Songs by Vaughan Williams and Holst were sung.

PIANOFORTE AND VIOLONCELLO

Miss Audrey Piggott (violoncello) and Miss Dorothea Aspinall (pianoforte) gave a joint recital at the Wigmore Hall on 18th October; they took part in a Light Classical Concert at Archbishop Tenison's Grammar School, S.E., on 20th October; at The Music Circle, 24a Cavendish Road, St. John's Wood, on 6th November; and at the "Sunday Nine O'clocks" at the Faculty of Arts Theatre on 13th November.

Miss Beatrice Harrison took part in "An Hour of Music" at the Faculty of Arts Theatre on 1st November, and also in Brahms's double concerto in the London Symphony Orchestra's programme at the Queen's Hall on 21st November.

Miss Thelma Reiss-Smith gave a violoncello recital at the Wigmore Hall on 11th November, including Honegger's sonata in her programme; she has also played in a programme of music at the Savoy Hotel, following the Annual Dinner of the Musicians' Benevolent Fund on 22nd November, and at the Festival Concert of the Paddington Musical Competition Festival on 30th November.

Miss Dorothea Aspinall played piano solos at the Hampstead Garden Suburb Institute on 21st November and on 19th December she took part with the Chelsea String Quartet in Schumann's piano quintet.

OBOE

Mr. Léon Goossens played with Miss May Harrison, on 23rd October, at the New Sunday Concerts at the Grotian Hall, in Bach's concerto in C minor for violin and oboe with piano; on 3rd November, at a concert in the London Museum, when the Griller String Quartet with Mr. Cyril Smith (piano) played a programme of chamber music, which included quintets for oboe and strings by Arthur Bliss, and Schumann's piano quintet. On 12th November Mr. Goossens played his brother's oboe concerto at Mr. Robert Mayer's concert for children at the Central Hall, Westminster. At the Courtauld-Sargent Concerts, at the beginning of December, Mr. Goossens was one of the soloists in Haydn's Sinfonia Concertante, Op. 84.

OPERA

During the past season at Sadler's Wells and the Old Vic, Mr. Clive Carey has been producing Opera, including *The Magic Flute* and *Cosi fan tutte*; on 23rd November the first public performance of *The Devil Take Her*, by Arthur Benjamin, was conducted by Sir Thomas Beecham at the Old Vic.

The following students took part in the operatic and ballet performances at Sadler's Wells and the Old Vic during the past few months:—Miss Doris Banner in *Carmen* (Micaela), *Magic Flute* (Queen of the Night), *Tales of Hoffmann* (Doll); Miss Hilda Rickard in *Faust* (Siebel), *Hansel and Gretel* (Hansel), *Magic Flute* (third Genie), *Madame Butterfly* (Suzuki), *Tales of Hoffmann* (Nicklaus) and pages in *Tannhäuser* and *Lobengrin*; Mr. George Hancock in *Tales of Hoffmann* (Hermann), *Faust* (Wagner), *Traviata* (Marquis), *Rigoletto* (Manuelo), *Carmen* (Morales), *Magic Flute* (Speaker and Man in Armour), *Madame Butterfly* (Yamadori), *Pagliacci* (Silvio), and *Tannhäuser* (Biterolf); Mr. Jack Greenwood in *Magic Flute* (Papageno), *Madame Butterfly* (Commissioner, Registrar and Yamadori), *Tales of Hoffmann* (Cochinelle), *Figaro* (Curzio), *Pagliacci* (villager), *Jew in the Bush* (Lord Chamberlain) and *Douane* by Toye (husband); Mr. Emlyn Bebb in *Dido and Aeneas* (sailor) and *Tales of Hoffmann* (Andreas).

VOCAL

The New English Singers, of whom the Misses Dorothy Silk, Joyce Sutton and Mr. Norman Notley are Collegians, gave their first concert at the Queen's Hall on 5th October, including in their programme several arrangements of folk-songs by Vaughan Williams.

Miss Dora Stevens gave a vocal recital at the Wigmore Hall on 10th October.

Miss Dorothea Webb gave a recital on 17th October, at the Grotian Hall, assisted by the Seymour Whinyates Quartet (the Misses Seymour Whinyates Dorothy Everitt, Veronica Gotch and Helen Just). Miss Webb began with some Airs from Handel's Cantatas transcribed and arranged for voice and string quartet by Rupert Erlebach; the third item on her programme was "The Seal Man" from "A Mainsail Haul" by John Masefield, music by Rebecca Clarke (spoken and sung).

Miss Elisabeth Aveling sang the part of the Youth in "Elijah" at the Albert Hall on 22nd October.

A recital of Indian and Sinhalese folk-songs was given by Mr. Surya Sena, assisted by his wife, Nelun Devi, at the Grotian Hall on 2nd November, and again on 15th December.

Miss Margaret Bisset, accompanied by Mr. Harry Stubbs, sang at Conway Hall, on 13th November, for the South Place Sunday Concert Society, songs by Stanford, Arthur Benjamin, Herbert Howells, Herbert Hughes and Arnold Foster.

Miss Rose Morse gave a recital at the Grotian Hall on 22nd November. Her programme included "There is an old city" and "Eager Spring" (in MS.), by J. P. Somers-Cocks, "A clear Midnight," and songs by Vaughan Williams and Holst.

Miss Tessa Richardson gave a recital at the Wigmore Hall on 30th November.

Miss Barbara Cass gave a recital at Leighton House on 3rd December. The second part of her programme contained some children's songs by Martin Shaw, Ireland, Herbert Howells, Walford Davies, Stanford, and also two of her own songs, "Nod" and "The Birds."

The Entente String Quartet (of whom Miss Dorothy and Miss Edith Churton are Collegians) are playing the whole of the chamber works of Brahms. They began on 1st November, and will complete their scheme in five programmes. Mr. Angus Morrison and Mr. John Francis ('cello) have assisted them.

The Rowena Franklin String Quartet (the Misses Rowena Franklin, Jean Le Févre and Edith Lake, Old Collegians) gave a concert at Conway Hall on 16th November.

MISCELLANEOUS

At the Annual Dinner of the London Salzburg Society, at the Garden Club on 21st October, Dr. Adrian Boult replied to the toast of the Society. Dr. Boult lectured on the "Broadcasting of Music" at the Royal Institution during December.

CHRISTMAS PLAYS.—Mr. Arnold Goldsbrough conducted the choir and quartet for the performance of "The Christmas Story" performed in St. Martin's-in-the-Fields on 16th December.

Mr. Hely-Hutchinson composed the music for a Christmas Mystery Play, "The Unveiling," performed at the St. Pancras Theatre on 22nd and 23rd December.

At Westminster School Mr. Ivor James gave a violoncello recital, assisted by Mr. Thornton Lofthouse, on 12th October. At a concert of Christmas music, given on 30th November, carols by Holst were included in the programme.

A School of Church Music was held in Peterborough Cathedral from 3rd October to 3rd November, at which lectures were given by Dr. Cyril Rootham and Dr. H. C. Colles.

PROVINCIAL

Miss Audrey Piggott played the violoncello at the Guildhall, Plymouth, on 29th October, also at a vocal and instrumental recital arranged by Miss Ethel Pearce, at the Central Library, Croydon, on 14th November, Miss Margaret McArthur being the vocalist; Miss Piggott and Miss Dorothea Aspinall (piano) played in Trios at Winchester College Music School on 20th November; Miss Piggott also played a concerto with the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, on 30th November.

Miss Vera Way and Miss Winifred Law took part in a concert of Alec Rowley's works at St. Peter's Institute, Southsea, on 9th November.

Mr. Graham Carritt has given lecture recitals: on 15th November at Stowe School on "Modern British Songs," when he was assisted by Miss Rose Morse; on 19th November, to the Thanet Music Club at Ramsgate, on "Some Modern Pianoforte Music"; and on 26th November, to the Sussex Women Musicians' Club at the Pavilion, Brighton, on "Modern British Songs," assisted by Miss Rose Morse.

BOURNEMOUTH.—Among the works performed at last season's Symphony Concerts Holst's Japanese Suite was played on 16th November, and a first performance was given of "Carillon" for orchestra and organ by Percy Whitlock, with the composer at the organ, on 21st December. At these concerts also concertos have been played by Mr. Frank Merrick and Mr. Remo Lauricella.

At Chigwell School, on 19th December, their Christmas concert included Fantasia on Christmas Carols by Vaughan Williams, and Variations on the British Grenadiers by Charles Wood. Mr. A. V. Butcher is the director of music.

At Oundle School, Mr. Clement Spurling chose "Elijah" for performance by the School at the end of the Christmas term.

At Campbell College, Belfast, Mr. A. E. F. Dickinson, the Director of Music, conducted Part I and II of "The Creation" on 14th December.

OVERSEAS

(*From our own Correspondents.*)

"Hiawatha's Wedding," by Coleridge-Taylor, was performed at an orchestral concert, at Vienna, on 18th November, in a programme designed to show the influence of America on composition.

Mr. Harold Samuel arrived in the United States in December, and played Bach's D minor Concerto with the Cincinnati Symphony Orchestra, of which Mr. Eugene Goossens is conductor.

Dr. Vaughan Williams was at Bryn Mawr College, Pennsylvania, for a number of weeks, lecturing. During his stay he visited New York, and gave a lecture on "English Folk-song" in the Concert Hall of the Juilliard School of Music, with a subsequent programme of dances by the New York Branch of the English Folk Dance Society. This took place on 22nd November. He went the following week to Boston, where his *Tallis Fantasia* was performed by Koussevitzky and the Boston Symphony Orchestra.

SOUTH AFRICA

Miss Maud Hobday took part in a concert of Schubert and Schumann at the Bloemfontein Music Club during the autumn season.

Mrs. E. Baker teaches at the School of Music, Kroonstad.

Mr. Sterling Robins was a fellow adjudicator with Mr. J. J. Andrews, at the East London Eisteddfod, in September.

Professor Kirby, of Johannesburg, delivered two lectures at the Training College, Grahamstown, one on "Ancient Music and Instruments" and another on "Elizabethan Instruments and Music."

Mr. John Andrews sang "Elijah" in Port Elizabeth, on 7th December. This is the third performance only of oratorio of any kind during four years. For the sake of his pupils Mr. Andrews has invested in a seven valve H.M.V. Radio Gramophone. He wonders whether some millionaire or other would care to forward several hundred first class gramophone records! [Will Mr. Andrews pay duty on them?—Ed.]

BROADCASTING

The following formidable list, though exhausting to the compiler and to the reader, does not claim to be exhaustive, but it is printed with the intention of showing the part being played by Collegians in the broadcasting of music. In the list of compositions that follows no discrimination of stations is made, nor is the number of times the various works have appeared on wireless programmes recorded, illuminating as that might have been on their relative popularity and the nature of the public taste.

Appearances of Collegians in Regional programmes have been recorded at the end.

ORCHESTRAL, CHORAL AND STRING WORKS

ARTHUR BENJAMIN: Phantasy Quartet for strings, "Midnight," for two violins.

RUTLAND BOUGHTON: "Faery Song and Chorus" (*Immortal Hour*).

FRANK BRIDGE: Fantasy in C minor, Three Idylls, "Enter Spring" Rhapsody, "Cherry Ripe," all for string quartet; Two Pieces for orchestra; Serenade for violin; Moto Perpetuo for flute; "Adoration" and "Love went a-riding," songs with orchestral accompaniment; "Hence Care," part-song.

COLERIDGE-TAYLOR: Suite, "Othello"; Rhapsody Dance, "The Bamboola"; Four Characteristic Waltzes; "Romance of the Prairie Lilies"; "Hiawatha" and Ballet music; Cameo No. 3, Sonnet d'Amour; Valse Rustique; Miniature Concert Suite; Three Dream Dances; Intermezzo and Easter Dances from "Nero"; Ballad in A minor; Suite, "Three-Fours"; Valse Bohème; Viking Song; Christmas Overture; "The Bon-Bon Suite for Baritone, chorus and orchestra; Scenes from an Imaginary Ballet; Incidental Music to "Faust"; "Life and Death"; "Summer is Gone" and "The Lee Shore"; Negro Melody, "Deep River."

CYRIL DALMAINE: Irish Dance, "Wicklow Fair."

WALFORD DAVIES: "Nursery Rhymes," Children's Tunes for pianoforte and orchestra; "Peter Pan" Suite for string quartet; Hymn before Action; Solemn Melody; "Te Deum" in D for double chorus and organ.

T. F. DUNHILL: "The Pixies' Suite"; "Tambourine Dance"; "Fair Maid of Astolat" from the Guildford Suite.

GEORGE DYSON: "Primrose Mount" (Organ); Cantata, "In Honour of the City" (Worcester Festival Choral Society's Concert).

JAMES FRISKIN: Phantasy Trio.

EUGENE GOOSSENS: Concerto for Oboe: Two Sketches for string quartet; "By the Tarn."

HADLEY: Suite, "Ballet of the Flowers."

V. HELEY-HUTCHINSON: "The Jolly Beggar" and "Old Mother Hubbard," bass solos with orchestral accompaniment; Overture to a Pantomime; a Carol Symphony.

GUSTAV HOLST: Second Suite for a Military Band; Choral Hymns from the Rig-Veda (1st group); "Green Grass," part-song; A Somerset Rhapsody; St. Paul's Suite for strings; Japanese Suite; "Marching Song"; Two Psalms for chorus, strings and organ.

HERBERT HOWELLS: "Puck's Minuet."

JOHN IRELAND: "A Downland Suite" (composed for the 1932 Festival Competition of the Crystal Palace Band Festival on 1st October and performed the following day by the winning band); Fantasy Trio in A minor; Violin Sonata in D minor; Prelude, "The Forgotten Rite"; "Merry Andrew"; "Bagatelle."

GORDON JACOB: Suite.

CONSTANT LAMBERT: "Elegiac Blues."

HAMISH MACCUNN : "Highland Memories"; Overture, "Land of the Mountain and the Flood."

ROBIN MILFORD : Overture and Gavotte; Suite in D minor for oboe and strings.

C. H. H. PARRY : Air; English Suite for strings; Two Songs of Farewell; Chorale Prelude, "Rockingham," "Lady Radnor's Suite."

STANFORD ROBINSON : Patrol March, "The British Grenadiers"; Valse Lente.

LANDON RONALD : "The Garden of Count Anteoin" and "Dance of the Ouled Nail" from "The Garden of Allah"; "O Lovely Night."

W. H. SQUIRE : Mazurka, "Zulojka"; "Slumber Song" (orchestral).

C. V. STANFORD : Four Irish Dances; Overture to "Shamus O'Brien"; "Trottin' to the Fair" (arranged); Irish Rhapsody: Two Light Pieces: "The Blue Bird," "When Mary through the Garden went"; and "Two Songs of the Sea" part-songs.

VAUGHAN-WILLIAMS : "Toccata Marziale"; English Folksong Suite; Concerto Accademico; "Job"; Fantasy on Christmas Carols; "Fair would I Change that Note"; Three English Folk-songs; "The Lark Ascending" (orchestral).

HAYDN WOOD : A Southern Rhapsody; Overture, "A May Day"; Scherzo and Finale in the Olden Style; Suite, "Moods"; Manx Rhapsody; Suite, "Kgypta"; Overture, "Three Famous Pictures"; Venetian Barcarolle; Apache Waltz; Suite, "Harvest Time," No. 3; "Bird of Love Divine"; "When Dawn breaks through"; "I want your Heart"; "Love in Arcady"; "A Brown Bird Singing"; "Silver Clouds"; "An Autumn Song."

CHARLES WOOD : "Music when Soft Voices Die"; "Cowslips for her Covering."

SONGS

Innumerable songs on innumerable occasions during a period of four months have represented thirty Collegian composers.

DAVENTRY AND LONDON

ORGAN

Mr. G. THALBEN BALL relayed from St. Margaret's, Westminster, beginning 24th October and following dates for the Foundations of Music Series, playing Bach's Toccatas and Fugues; he also relayed from St. Stephen's, Walbrook, on 15th November, and from St. Mark's, North Audley Street, on 5th December; Dr. HAROLD DARKE relayed from All Saints, Margaret Street, on 17th October, one of his solos being his own "A Fantasy"; Mr. REGINALD FOORT has relayed twice weekly from The Regal, Kingston-on-Thames. Dr. HAROLD RHODES gave recitals relayed from Coventry Cathedral on 4th October, 18th (played Herbert Howell's Psalm Prelude, No. 1), 6th December (played H. Darke's "How sweet the Name of Jesus sounds"), and 27th (played Stanford's Prelude "The King of Love"). Mr. H. W. SUMSION relayed from Gloucester Cathedral on 23rd October. Mr. MAURICE VINDEN relayed from St. Mark's, North Audley Street on 25th November, when he gave a recital during which he played Two Choral Preludes by Charles Wood.

PIANOFORTE

Miss CECIL DIXON played solos during the Children's Hour in October, November and December. Miss KATHLEEN MARKWELL played for the Foundations of Music Series in Handel's Piano and Violin Sonatas. Mr. FRANK MERRICK played a Concerto on 30th December. Mr. ANGUS MORRISON played with the B.B.C. Orchestra on 10th December, Mr. WILLIAM MURDOCH in the Elgar Celebration Concert (Chamber Music) on 3rd December; Mr. HAROLD SAMUEL at the B.B.C. Symphony Concert at the Queen's Hall on 2nd November; and Mr. CYRIL SMITH at an Orchestral Concert on 2nd December.

CHAMBER ENSEMBLE

The following ensembles of strings have played during the last three months:— VIRTUOSO STRING QUARTET (Mr. Cedric Sharpe, violoncello) on 4th October; SPENCER DYKE QUARTET (Mr. Bernard Shore, viola, Mr. Cedric Sharpe, violoncello) on 16th October; CEDRIC SHARPE SEXTET on 22nd October; ENGLISH ENSEMBLE on 22nd October and 11th December (Miss Kathleen Long, piano, Miss Rebecca Clarke, viola, Mr. Pierre Tas, violin); and the SEYMOUR WHINYATES STRING QUARTET (the Misses Seymour Whinyates, Dorothy Everitt, Veronica Gotch and Helen Just) on 12th December.

INSTRUMENTALISTS

Miss MARIE WILSON has continued to lead Sections C and E of the B.B.C. Orchestra. Miss WILSON and Mr. HENRY BRONKHURST played Ireland's violin and piano sonata in D major on 28th November. Mr. ARTHUR BENJAMIN played Prokovieff's first piano concerto in the B.B.C. Symphony Concert at the Queen's Hall, on 21st December. Mr. IVOR JAMES played in the Foundations of Music Series in November. Miss ISOLDE MENGES gave a violin recital on 13th November. Miss HELEN PERKIN (piano) played with the LONDON WIND QUINTET (Collegians : Mr. R. Murchie, Mr. Léon Goossens, Mr. Haydn Draper, Mr. Fred. Wood) on 10th December, and for her solos played her own Four Preludes. Violoncello solos were played by Miss AUDREY PIGGOTT on 30th November, by Miss THELMA REISS-SMITH on 18th October (one item was Herbert Howell's "Sir Hugh's Galliard"); by Mr. CEDRIC SHARPE on 30th October (recital), and 1st December (on his programme were "Tango," by Cecil Dixon and "Melody" by Frank Bridge); and by Mr. W. H. SQUIRE on 13th November (among his items was his own Meditation in C). Miss ANNE WOLFE gave a viola sonata recital on 5th December, and assisted the Caterall String Quartet in Mozart programmes for five days beginning 19th December.

SINGERS

Mr. CLIVE CAREY sang in a programme of English Folk music on 6th December, the 21st birthday of the English Folk Dance Society. Mr. KEITH FALKNER sang at a B.B.C. Chamber Concert on 5th November. Miss ODETTE DE FORAS was relayed from the King's Theatre, Edinburgh in the title rôle in *Madame Butterfly* on 12th November, and as Brünnhilde in *The Valkyrie*, on 19th November. Mr. TOPLISS GREEN sang on 13th December; Miss HELEN HENSCHEL sang songs in the Children's Hour on 14th October; Mr. TREFOR JONES sang with the B.B.C. Orchestra on 9th December songs from *The Immortal Hour* by Boughton and *Tantivy Towers* by Dunhill; Miss VERONICA MANSFIELD sang on 5th December; Mr. STUART ROBERTSON (a Yorkshireman!) sang in a variety programme by Scottish artists on 29th November, and in Scenes from Popular Opera on 28th December, in which Miss BETSY DE LA PORTE also took part. Mr. STERNDALE-BENNETT sang in Vaudeville on 28th November. Mr. LEYLAND WHITE sang in an orchestral concert on 18th December.

SPECIAL CONCERTS

On 16th October a tribute to the memory of Stanford was paid by the Fleet Street Choir, which was relayed from St. George's Chapel, Windsor. The programme contained the Anthem "The Earth is the Lord's," the Motets "Glorious and Powerful God," "Eternal Father" and "Coclos ascendit hodie," Magnificat, Te Deum in B flat and Two Pieces for the organ.

On 11th November a Coleridge-Taylor programme was relayed from the Northern Regional.

On 17th December Mr. GRAHAM CARRITT presented a programme of Vaughan Williams's songs with Miss ROSE MORSE as singer.

CONDUCTORS

LONDON REGIONAL. Mr. FRANK BRIDGE conducted the B.B.C. Orchestra, Section D, at Symphony Concerts on 14th October and 20th December. Dr. A. W. WILSON, in charge of the Manchester Cathedral Choir, was relayed from Houldsworth Hall, Manchester, on 20th December, in a programme of Christmas Carols.

MIDLAND REGIONAL. Mr. HAROLD GRAY and Mr. LESLIE HEWARD have conducted the City of Birmingham Orchestra and Dr. MALCOLM SARGENT conducted the Leicester Symphony Concert at the de Montfort Hall, Leicester, on 3rd November.

WESTERN REGION. Dr. MALCOLM SARGENT conducted the Herbert Ware Symphony Orchestra, at The Park Hall, Cardiff, on 20th November.

MIDLAND REGIONAL

Dr. HAROLD RHODES gave organ recitals at Coventry Cathedral on 14th October, including Stanford's Postlude in G minor and Herbert Howell's First Rhapsody in D flat in his programme, and on 3rd December, when he played Parry's Prelude "Eventide."

Mr. LESLIE HEWARD, conductor of the City of Birmingham Orchestra, gave a talk on 5th October, on "Tomorrow's Symphony Concert," and played the piano at the Sutton Coldfield Musical Committee's Concert on 5th December.

Miss ISOLDE MENGES played at the Symphony Concert which took place at the Town Hall, Birmingham, on 8th December.

Mr. LEON GOOSSENS played his brother's Oboe Concerto at the Symphony Concert, Leicester, on 15th December.

SINGERS

Mr. KEITH FALKNER sang at the Lancaster Hall, Leicester, on 20th October; Mr. HELMAR FERNBACK sang on 31st October, and on 30th December at the Birmingham Symphony Concert; Mr. TREFOR JONES sang at a Wagner Concert on 15th October, and in the "Messiah" for the Birmingham Festival Choral Society on 26th December, he also appeared in the same work at Nottingham. Mr. WILLIAM PARSONS sang at the first concert of the Cardiff Musical Society on 27th November, relayed from the Park Hall, Cardiff (Western Region). Madame CLARA SERENA sang at the Railway Benevolent Institutions' Concert on 2nd November.

TELEVISION TRANSMISSION

Mr. CYRIL SMITH was the accompanist on 2nd November; Miss PENELOPE SPENCER danced on 4th November; and Miss BEATRICE HARRISON played the violoncello on 14th December.

MARRIAGES

SIMPSON—RAYSON. The wedding of Lieut.-Col. S. G. Simpson, O.B.E., and Miss Margaret Rayson took place in the Cathedral at Bombay on Friday, 28th October.

BEGGS—CASS. On 17th December, at The Charterhouse, David, youngest son of Mr. and Mrs. Alfred Beggs, of Manchester, to Barbara Cass, younger daughter of Rev. and Mrs. Bingley Cass, of St. Michael's, Southwark.

DEATHS

DAVIDSON. On 12th October, in London. Harold Davidson was an Australian, and was at College in the years immediately following the war. He studied composition and conducting, but will also be remembered as tympanist in the Orchestra. After a short period with Messrs. Stainer & Bell, he joined the staff of the B.B.C.

THOMAS. On 17th October, 1932, in London. Mr. Rhys Thomas, who was born in the Swansea Valley, studied singing at College under Mr. Visetti. He settled in Winnipeg, where he became a choirmaster, conducted a choral society and founded a school of music. On his return to London, a few years ago, he became a correspondent on musical matters to the Canadian press. He retained an affection for the College, and latterly attended operatic performances.

FOWLES. Ernest Fowles, who died early in December, was associated all his life with the R.A.M. But he began his professional career as an original scholar of the National Training College.

THE R.C.M. UNION

R.C.M. JUBILEE

WITH the R.C.M. Jubilee celebrations in view for next term members will readily understand why no social gatherings took place last term. Every penny is being saved for the great occasion and all plans shaped towards making the Union's share a success.

Not long ago, when the Union celebrated its 21st birthday, we felt it was a very important occasion, but still a thing within the family. Now the Union is to be privileged to take charge of some of the festivities in connexion with a far more important and public event—the Jubilee of its parent, the Royal College of Music.

That is a proud and responsible thing, for the College has already a great tradition, and is one of the vital centres of music in the Empire. Listening to the Empire Broadcast on Christmas Day, as place after place was called around the world, at practically every one the names of Collegians belonging there rang out responsive in one's memory—besides the other Collegians in neighbouring countries.

So in spite of financial hard times the Union is going to make a strenuous effort to carry out its share in the Jubilee celebrations in a way worthy of the College and itself. We beg you, members, will you rally to help the Committee and Hon. Officers? There are many ways in which it can be done—as, for example, by promptly paying up all annual subscriptions and arrears, or by offers of voluntary assistance in the secretarial work.

And then there is the very special way of the Special Fund. Members know from the notices already circulated that a Fund has been opened which is designed to help bear the additional costs of

- (a) The Jubilee Number of the R.C.M. MAGAZINE, containing articles and pictures relating to all periods of the College life. This extra number will be sold at the price of 1/- per copy, but donors of 5/- and upwards will receive a copy free of charge.
- (b) A Dinner, followed by a Dance, in the first week of June.
- (c) An "At Home," at which as many old student members of the Union as possible may be present, at the end of June.

To ensure the success of these plans we estimate that about £100 will be required for the Fund. Large amounts will obviously be acceptable, but no one need think that small sums will not be appreciated too. *All* will be gratefully received.

Should such an exciting thing happen as that the Fund exceeds the amount aimed at, we could possibly still further enlarge the scope of the Union festivities. One never knows—and Collegians

are wonderful people. A member even sent us a guinea for the Special Fund before it was open!

Donations to the Special Fund should be addressed either to the Hon. Secretary or Hon. Treasurer, R.C.M. Union, Royal College of Music, Prince Consort Road, London, S.W. 7.

MARION M. SCOTT, *Hon. Secretary.*

COLLEGE NOTES AND NEWS

THE CHILDREN'S PLAY AND CHRISTMAS PARTY

SOME theatre producers might, quite reasonably, show you the outside of the stage door if you went and asked them to produce a play with a cast numbering about fifty. But if you told them that the ages of the performers ranged between eight and fourteen years they would probably lower the safety curtain as well and put a notice on the door—"Staff away with 'flu'."

It is, therefore, all the more credit to Miss Jackson that she was able to control, train and "present" her juvenile company of would-be (and possibly "don't-want-to-be") actors who took part in the performance of Maeterlinck's *The Blue Bird*, in the Parry Theatre, at the end of last term.

It was soon apparent that the large audience—consisting for the most part of sisters, mothers and aunts of the performers—were being carried into the Land of Memory and the Kingdom of the Future, where income tax and 'bus strikes are forgotten and blue skies and beautiful things abound. So wrapt was their attention, that during a hush in the proceedings a tiny voice, coming from a far corner of the theatre, was heard to ask, "Mummy, when does the party start?"

It was, indeed, an all-star cast for this performance, supported in Act II, one might add, by an all-star scene—the firmament being cunningly supported by one of the magical devices of Messrs. Leslie and Hughes—a good effect—when the stars had been "turned on." It would be impossible to mention everyone by name, but there was one who must be singled out for special praise—Marjorie Meager, who took the part of "Tytyl." Her acting was delightfully fresh and natural—a charming performance.

Only those who have produced similar entertainments can really know the trials and hazards attached to such a production, but the very hard work put in by Miss Jackson during the weeks before the show was amply rewarded by a first-rate performance. It speaks well for her discipline that even the dog and cat, who indulged in a few friendly scraps on the stage, never got out-of-hand, though they must have been aching to have a really good set-to.

The charming dresses had chiefly been designed by Mrs. Jackson and Miss Bull; and a word must here be said for the efficient little orchestra—composed chiefly of Junior Exhibitioners—who were ably conducted by Miss Dinn and who "rendered pleasing selections from their repertoire."

The tea party afterwards was, of course, a huge success. The concert hall had been seasonably decorated by members of the T.T.C.—even the Chappell piano was partly disguised with a notice declaring it to be "For Sale"—and a large Christmas Tree stood in the centre of the floor. Every child received a present; and the party was made all the more hilarious by the presence of the Director.

RALPH NICHOLSON,

"THE BLUE BIRD"

Characters in the Play:

Tyltyl	...	...	...	...	...	...	...	...	...	MARJORIE MEAGER
Mytyl	...	...	...	...	...	...	...	...	...	SADIE LEVY
Daddy Tyl	...	...	...	...	...	...	...	...	...	*JOYCE WESTON
Mummy Tyl	...	...	...	...	...	...	...	...	...	*R. SCOTT CARMICHAEL
Neighbour Berlingot	...	...	...	...	...	...	...	...	...	FRANCES KRIVINE
The Fairy Bérylune	...	...	...	...	...	...	...	...	...	FRANCES KRIVINE
The Neighbour's Little Girl	...	...	...	...	...	...	...	...	...	DOROTHY DYKE
Light	...	...	...	...	...	...	...	...	...	BARBARA MAHIR
The Dog (Tylo)	...	...	...	...	...	...	...	...	...	WILLIAM REID
The Cat (Tylette)	...	...	...	...	...	...	...	...	...	WILLIAM EDNEY
Bread	...	...	...	...	...	...	...	...	...	BERTIE DAVIES
Sugar	...	...	...	...	...	...	...	...	...	JOAN THOMPSON
Fire	...	...	...	...	...	...	...	...	...	IRENE FRANCIS
Water	...	...	...	...	...	...	...	...	...	DORIS CLARK
Grandfather Tyl	...	...	...	...	...	...	...	...	...	*K. CRASTER
Grandmother Tyl	...	...	...	...	...	...	...	...	...	*J. VOWLES
Madeleine	...	...	...	...	...	...	...	...	...	JOYCE SALTER
Pierrot	...	...	...	...	...	...	...	...	...	DONALD PATERSON
Riquette	...	...	...	...	...	...	...	...	...	RUTH LEWIS
The Happinesses of Childhood	...	...	...	...	...	...	...	...	...	JOAN WAREHAM
The Happiness of the Home	...	...	...	...	...	...	...	...	...	BETTY HILLER
The Happiness of the Blue Sky	...	...	...	...	...	...	...	...	...	JEANETTE BANKOVER
The Happiness of the Forest	...	...	...	...	...	...	...	...	...	... THERESA WITTY
The Happiness of Sunset	...	...	...	...	...	...	...	...	...	GWEN WOODS
The Happiness of Seeing the Stars Rise	...	...	...	...	...	...	...	...	...	MARGARET BRETNAY
The Happiness of Running Barefoot in the Dew	...	...	...	...	...	...	...	...	...	RUBY TWYNAM
The Joy of Being Good	...	...	...	...	...	...	...	...	...	ELEANOR DAVIES
The Joy of Thinking	...	...	...	...	...	...	...	...	...	DOROTHY DYKE
The Joy of Being Just	...	...	...	...	...	...	...	...	...	EILEEN BOWERS
The Joy of Seeing Beautiful Things	...	...	...	...	...	...	...	...	...	IRIS WAREHAM
The Joy of Loving	...	...	...	...	...	...	...	...	...	GLADYS CLARK
Time	...	...	...	...	...	...	...	...	...	*K. GOODRICH
The Blue Children	...	...	...	...	...	...	...	...	...	...
	DONALD PATERSON, JOAN WAREHAM, RUTH LEWIS, JOAN STEVENS, MAUREEN HARDCastle, DENNIS HARDCastle, STANLEY GALLAGER, EUGENE FLEMING, BETTY ATTEWELL, MIRIAM WELLER, MAUREEN BERTRAM, PAMELA LARKIN, FRANCES KRIVINE, IRIS WAREHAM, ELIZABETH SAVAGE									

Producer : BETTY JACKSON.

Stage Staff : R. DIXON, A. SMITH, M. CHARLESWORTH, E. PEASE, J. GILBERT.

Master Mechanist : MAX LESLIE. Electrician : J. HUGHES.

Costumes : Those of the grown-up peasants and of "Time" kindly lent by MRS. GOTCH; the rest designed and made by MRS. BULL, JO BULL, J. SMALLEY.

Assistants : R. DIXON, C. H. GIRDLESTONE, B. JONES, F. JOHNS, EVELYN BOWERS

Wigs by BERT.

THE MUSIC

(Specially arranged for the Children's Orchestra by F. DINN)

Conductor: FREDA DINN.

Act I ...	{	OVERTURE ... Pastorale from the Christmas Oratorio ... <i>Bach</i>
		THE SLEEPING BEAUTY WALTZ <i>Tschaikowsky</i>
Act II ...		FIRE AND WATER BALLET MUSIC <i>Mabel Lovering</i>
Act III ...	{	OVERTURE Dreaming <i>Schumann</i>
		BALET Rondeau <i>Rameau</i>
		BALET The Lilacs <i>Rachmaninoff</i>
Act IV ...	{	OVERTURE Fairy Tales <i>Schumann</i>
		THE MOTHER'S SONG <i>Jane Vowles</i>
Act V ...	{	OVERTURE Pastorale <i>Bach</i>
		OVERTURE ... The Sleeping Beauty Waltz ... <i>Tschaikowsky</i>

Music Staff: C. CROWTHER, R. DIXON, J. VOWLES.

Fire and Water Ballet arranged by MABEL LOVERING and D. E. DAVIES.

The Happinesses' Ballet arranged by BETTY JACKSON and D. E. DAVIES.

Members of the Orchestra:

First Violins—GRACE GOODWIN, JOAN WELLER, GLADYS HILL, JACK STEADMAN, WILLIAM KIRKPATRICK, JOHN MOBBS, BARBARA GROOM, JANIE TISKOFSKY.

Second Violins—LOIS MONK, WALTER GEAR, DAVID JORDAN, EILEEN FLEMING, MARGARET BATCHELOR, GORDON FLEMING, ERIC PITT, DENNIS TYSON.

Violas—PAULINE ECKERT, *NORA WILSON, *BERYL BLUNT, *MARGOT STEBBING.

Violoncellos—VIVA ECKERT, *M. SLOANE, *E. KUTTNER, *J. FLOUD.

Pianist—CYRIL PREEDY.

* NOTE.—The asterisk signifies a Teacher in the Training Courses.

A PLEA FOR FANS

I WONDER how many people realise that the decline in the popularity of the fan is much to be deplored. I myself did not until the other day. I have always, of course, recognised the fan as a means of conjuring up a draught where none is otherwise provided; and I have sometimes reflected that the old-fashioned fan is vastly preferable to the modern electrical contrivance, which too often produces a minimum of draught with a maximum of noise. Yet, I must confess, the full possibilities of the fan have only lately been revealed to me.

On consulting an encyclopædia I find the fan defined as "an implement for creating a current of air, generally with the view of cooling the person." The article, after the way of all good dictionaries and encyclopædias, goes on to explain how the term comes from the Latin "vannus." It then traces the history of the fan from the days of ancient Assyria and Egypt, relating how it was introduced into Europe in the sixteenth century, and describing the beautiful works of art created in this line in the eighteenth. Interesting as all this information is, it leaves me with a sense of some disappointment. The fan is a good deal more than a mere creator of currents

of air, and other people besides artists have devoted their skill and energies to its decoration.

My present knowledge of the subject I owe to a visit to a certain museum, where in my wanderings I came upon a case of fans. I was passing with a casual glance when my eye was caught by a fan covered with notes of music. On closer inspection I found it to be an English fan dated 1790, and bearing an admirable collection of country dances. It was thus inscribed : “*Fourteen New Country Dances for 1791 with their Proper Figures as perform'd at Court, Bath and all Public Assemblies.*” Below were given the tunes for a number of dances, such as “The Greenwich Pensioner,” “Bucks of Europe,” and “The Triple Alliance.”

This in itself was enterprising enough, but beside it lay another fan well calculated to appeal to those of a lively and mischievous disposition. It was called THE DUMB SPEAKING FAN, and flaunted underneath its title this arch recommendation :—

“Unknown to Strangers you may enjoy your friends,
And strike up a Wedding with your fingers ends.”

The deaf and dumb alphabet was then printed out in full.

I was unfortunately prevented from examining further by the approach of an attendant, who had observed my prolonged scrutiny of the fans, and therefore supposed me to be either a connoisseur upon the subject or a suspicious character. He came to investigate me, and entered into a conversation from which I extricated myself as speedily as possible. Yet, thanks to the mother of invention, if the attendant was as ignorant of the points of a fan as I am, I should think I left behind me the impression of a connoisseur !

Although my acquaintance with the eighteenth-century fan was thus but slight, I came away wondering at our neglect of the fan to-day. Here, I said to myself, is something we of the twentieth century have missed. What more delightful for the would-be Bachelor of Music than to possess a fan composed something after this style ?

THE EXAMINEE'S FRIEND

Who Wrote What — When and Why.

Here may you hold converse with your fan, and cheat the sly examiner.

There would follow a list of all important composers and their works, with one or two unimportant ones thrown in to create an impression of historical background.

Or again :

THE GEOGRAPHY OF THE CONCERT PROGRAMME

A Few Useful Hints

How to know Bach from Bartok, etc., etc.

I see I have made a slight omission. The Deaf and Dumb Fan propounded the following riddle :—

“A Fan has what everything has,
And nothing has what a Fan has—pray what has a Fan !”

I am by nature bad at riddles, and I do not know. It occurs to me, however, that a riddle-fan would be useful in filling up some of these awkward silences that fall even upon the best of conversations.

These are a few suggestions thrown out hastily and at random, but I am sure there is money in the thing—and what better qualification can anything have to-day ?

B. P. LEGGE.

REVIEWS

“THE DEVIL TAKE HER,” Opera in one Act, by ARTHUR BENJAMIN. Boosey and Co. 6/-.

CONCERTO FOR VIOLIN AND ORCHESTRA, by ARTHUR BENJAMIN. Oxford University Press. 10/-.

A composer who in little more than a year gets an opera performed on the English stage and a violin concerto broadcast may feel some legitimate pride, which may be heightened by the contemporaneous appearance of the scores in print. The musical stuff of a comic opera and of a rhapsodical concerto are naturally of different qualities and styles, and yet in both these scores one can see at a glance that one source of their strength is the composer's ability to coin a phrase of well-marked character. The opera begins with a motto theme which stands for the “woman who's silence is better than gold”; the concerto similarly starts right away with a vigorous and pithy, mounting phrase that unifies a movement in which the solo instrument is occupied almost continuously with decorative passage-work; and the rondo has a similarly taking theme of exceptional brevity and exceptional incisiveness.

The orchestration, which is a vital part of the composer's thought, only appears in the piano scores in hints, but performance showed that the instruments are used dramatically in the modern way—not because they happen to suit the musical thought but because the thought is made to suit the temper of the instruments—a difference of outlook that might be indicated by distinguishing between “scoring” and “instrumentation.” The extreme instance is the extraordinarily funny scene in which the doctor is operating on the dumb wife—the subsequent evidence of the drama, by the way, indicates that the nature of the operation was to increase the functioning of the adrenal glands. Here is a piece of tonal rather than musical (*i.e.*, thematic) description. Similarly the opening of the final rondo of the concerto has its character stamped upon it by the nature of the orchestral sound which launches it.

These combined abilities—to invent pregnant themes and to think orchestrally—give the composer ample resource; the writers of the opera-book, Alan Collard and John B. Gordon, offer him almost every kind of operatic opportunity except high tragedy—street scenes, nocturnes, sentimental lyrics, choral dialogue, pomp and spectacle (the doctor is a real Cagliostro), and all this in an artificial framework proper to comic opera. No wonder *The Devil Take Her* is one of the few really witty operas.

F.H.

SONGS OF SUNDAY KINDS.

Supposing that all men learned to sing, as Byrd wished, it is doubtful whether publishers could do more for them than they already do, for they cater even now for all the sorts of singers there are (A.T.B. and the various kinds of S—lyric, dramatic, "white," mezzo and so on), and still the ingenuity of composers is not exhausted. Here, for instance, is Gordon Jacob † making three songs for soprano voice with accompaniment for a solitary clarinet. So resourceful a contrapuntist is never at a loss; all that is required is for the singer to draw a good line. Dr. Vaughan Williams, too, has made an unusual song in "The Twilight People," † which singers may sing, if they like, without any accompaniment at all, though he does provide a fluid and simple part for the piano. Robin Milford on the other hand comes with a birthday present to Dr. Vaughan Williams of a sheaf of four songs (for tenor) which require very considerable accompaniment, in the shape of a chorus and a small orchestra. "Four Heavenly Songs" † is on the lines of "Five Mystical Songs"—the melody is fresh, the touch is sure. One need not discuss the touch of the double motet, "O King, Most High," for the composer is Charles Wood.‡ The touch in "The Jovial Beggar" †—for male voice quartet it goes without saying—is light, and the composer is Cyril Dalmaine.

F.H.

† Oxford University Press. † Year Book Press.

A HANDBOOK ON ARNOLD BAX'S SYMPHONIES, by ROBERT H. HULL. Murdoch, Murdoch and Co. 2/-.

Arnold Bax belongs to the R.A.M., and we in South Kensington have hitherto been able to do no more than congratulate our elder sister, on possessing so distinguished an ornament. But it has been left to a Collegian to write the first considered study of Bax's chief works. In addition to an analysis on the usual lines with examples in music-type, there is in this pamphlet an introductory essay briefly surveying the whole of Bax's output, and a certain amount of psychological interpretation, which is desirable in Bax's case, is given with the endorsement of the composer. Mr. Hull writes fluently, and his handbook will be a useful work of reference.—F.H.

CORRESPONDENCE

THE BATON THEORY

To the Editor of the R.C.M. MAGAZINE

DEAR SIR,—In view of the approach of the tour of Australia to be made by a certain well-known conductor, we feel it is a suitable moment, if we might be allowed to trespass on your valuable space, to draw your attention to a few facts concerning the preparation for this tour.

The conductor in question recently had a cable from Australia, after the receipt of his suggested programmes of concerts, asking "How fast do you take *Meistersinger* Overture?" to which he quickly made reply "Minim Go."

Their second cable ran, "Our men are used to slower beat. Please reconsider this and cable your new attitude to this piece." His reply—which you must agree was dignified and to the point—ran, "Shall carry out Wagner's own wishes."

To say that a Select Committee met to decide on the advisability of cancelling the tour altogether would be an exaggeration, but we put it to you, Sir, is it fair that when a conductor has been invited to direct a series of orchestral concerts he should have the very movements of his arm regulated by a Board of Control?

We wish our conductor the best of success in Australia, but we also hope that things will go smoothly for him, and that he won't find himself fruitlessly beating about the Bush.

We are, your obedient servants,

LOBBS AND TRILLETT,
p.p. R.W.N.

THE R.C.M. PATRON'S FUND

The following programmes were performed during the Christmas Term :—

FRIDAY, 21st OCTOBER FOR COMPOSERS AND EXECUTIVE ARTISTS

THE LONDON SYMPHONY ORCHESTRA

Conductor : MR. AYLMER BUESST, Hon. R.C.M.

CONCERTO for Hautboy and Orchestra ... H. K. Andrews (Royal College of Music)
(First performance)

EVELYN ROTHWELL (Royal College of Music)

Conductor : IRIS LEMARE (Royal College of Music)

SCENE "Inflammatus" (*Stabat Mater*) Dvorák
MARGARET TANN-WILLIAMS (Guildhall School of Music)

SYMPHONIC VARIATIONS for Pianoforte and Orchestra César Franck
DOROTHY TUCKER (London Academy of Music)

FRIDAY, 18th NOVEMBER CHAMBER CONCERT BY THE WHINYATES QUARTET

SEYMOUR WHINYATES VERONICA GOTCH

DOROTHY EVERITT HELEN JUST

QUARTET in E flat, Op. 20, No. 1 Haydn

CANZONE RICERCATE R. O. Morris

QUARTET No. 1, Op. 2 Z. Kodály

FRIDAY, 9th DECEMBER — FOR EXECUTIVE ARTISTS

THE NEW SYMPHONY ORCHESTRA

Conductor : DR. MALCOLM SARGENT, F.R.C.M.

AIR Roaming in foaming billows (*The Creation*) Haydn
GEORGE C. JAMES (Trinity College of Music)

CONCERTO for Pianoforte and Orchestra, in A major (K.488) Mozart
BERTHA HAGART (Royal Academy of Music)

RONDO "L'Amerò" (*Il re pastore*) Mozart
BETTY HUTCHINGS (Trinity College of Music)

CONCERTO for Violoncello and Orchestra, in D minor Lalo
SARA NELSON (London Violoncello School)

COLLEGE CONCERTS

WEDNESDAY, 19th OCTOBER (Chamber)

SONATA for Pianoforte and Violoncello, in G minor, Op. 5, No. 2 Beethoven
HELEN BAINTON, A.R.C.M. (Ashton Jonson Exhibitioner),
JAMES PHILLIPS, A.R.C.M. (Bristol Scholar).

SONGS a. Heart o' Fire Love
b. The Bens of Jura
c. Kishmul's Galley } M. Kennedy-Fraser
JOSEPHINE CURTIS (Associated Board Exhibitioner).
Accompanist : PHYLLIS NORBROOK, A.R.C.M.

SUITE for Pianoforte and Violin, Op. 11 Goldmark
MARJORIE ALEXANDER (Associated Board Exhibitioner),
ZILLAH CASTLE (Associated Board Exhibitioner).

SONGS a. Liebestreu
b. O liebliche Wangen } Brahms
SUZAN TURNER
Accompanist : PHYLLIS NORBROOK, A.R.C.M.

PIANOFORTE SOLO	Sonata in C minor	<i>N. Medtner</i>
	JAMES McCORMACK (Exhibitioner).	
ORGAN SOLO	Introduction and Fugue in C sharp minor	<i>S. S. Wesley</i>
	PERCY G. WELLS.	

TUESDAY, 25th OCTOBER (Second Orchestra)

OVERTURE	Ruy Blas	<i>Mendelssohn</i>
	Conductor: FRANK BURY.	
CONCERTO for Pianoforte and Orchestra, in G minor .....	.....	<i>Mendelssohn</i>
	MARJORIE HUMBY.	
Conductors: IVAN CLAYTON, MUIR MATHIESON, JOHN CRUFT.		
SYMPHONY in B minor (Unfinished) .....	.....	<i>Schubert</i>
CONCERTO for Violin and Orchestra, No. 2, in E major .....	.....	<i>Bach</i>
Conductors: RALPH NICHOLSON, GERALD EMMIS, CHRISTOPHER COWAN.		
OVERTURE	Oberon	<i>Weber</i>
Conductor: JOAN BICKERS.		
Conductor: DR. MALCOLM SARGENT, F.R.C.M.		

FRIDAY, 28th OCTOBER (First Orchestra)

OVERTURE	"Barber of Seville"	<i>Rossini</i>
CONCERTO for Pianoforte and Orchestra, in E flat, Op. 73, No. 5 .....	.....	<i>Beethoven</i>
	HARRY PLATTS.	
SYMPHONY in E flat major, No. 99 (B. & H.) .....	.....	<i>Haydn</i>
CONCERTO for Violin and Orchestra, in A minor .....	.....	<i>Bach</i>
RALPH NICHOLSON, A.R.C.M.		
BALLET MUSIC from "The Perfect Fool"	.....	<i>Gustav Holst</i>
Dance of the Earth, Water and Fire .....	.....
Conductor: DR. MALCOLM SARGENT, F.R.C.M.		

WEDNESDAY, 2nd NOVEMBER (Chamber)

QUARTET for Pianoforte and Strings, in C minor .....	.....	<i>Fauré</i>
HELEN BAINTON, A.R.C.M. (Ashton Jonson Exhibitioner), H. PETRONILLA BURR (Scholar),		
BRYN SCANRN BLUNT, A.R.C.M. (Charlotte Holmes Exhibitioner),		
ROSEMARY COPPOCK, A.R.C.M. (Associated Board Exhibitioner).		
SONGS	a. Amarilli	<i>Caccini</i>
	b. Già il sole dal Gange	<i>Scarlatti</i>
	MABEL WILKINSON (Exhibitioner).	
Accompanist: HELEN F. DAVIDSON (Exhibitioner).		
PIANOFORTE SOLO	Sonata in G minor, Op. 22	<i>N. Medtner</i>
ISOBEL CARTER (South Province, Australia, Scholar).		
SONGS	a. Dirge in the Woods	<i>Parry</i>
	b. Whence?	
	GRACE BODEY (Scholar).	
Accompanist: PHYLLIS NORBROOK, A.R.C.M.		
FLUTE SOLO	Sonata in C major	<i>Bach</i>
WINIFRED GASKELL, A.R.C.M. (Liverpool Scholar),		
Accompanist: ISOBEL CARTER.		
VOCAL QUARTET	Gipsy Songs, Op. 103 — Nos. 1, 4, 5, 6, 7, 9, 11	<i>Brahms</i>
MARIE LITIGER (Exhibitioner), GRACE BODEY (Scholar), HOWARD HEMMING (Scholar),		
ROWLAND ROBSON (Scholar).		
Accompanist: IVAN CLAYTON (Julian Clifford Scholar).		
TRIO for Pianoforte, Hautboy and Bassoon .....	.....	<i>F. Poulenc</i>
IVAN CLAYTON (Julian Clifford Scholar),		
EVELYN ROTHWELL (Sir Ernest Palmer Berkshire Scholar),		
JASON LEWKOWITSCH (Scholarship Exhibitioner).		

WEDNESDAY, 23rd NOVEMBER (Chamber)

QUARTET for Strings in C minor, Op. 18, No. 4 .....	.....	<i>Beethoven</i>
IRIS HOLGATE, A.R.C.M., BARBARA E. FARROW (Scholar and Leverhulme Exhibitioner),		
H. ROY PATTEN, A.R.C.M., MARGUERITE SLOANE, A.R.C.M. (Exhibitioner).		
SONGS	a. Nimmersatte Liebe	<i>H. Wolf</i>
	b. Ein Traum	<i>Grieg</i>
	AUDREY WARBURG,	

VIOLONCELLO SOLO	..	Rausch der Jugend	..	..	..	P. Grainger
		JAMES TURNER				
PIANOFORTE SOLO	..	Sonata in E minor	..	..	..	John Ireland
		ROBERT H. SOUTH (Kialmark Scholar).				
SONGS	..	a. Le Captif	..	..	..	Grieganinov
		b. The Lilacs	..	..	..	S. Rachmaninov
		c. Spring Waters } ..	..	..	..
		IRENE A. COOK.				
SUITE for Viola and Pianoforte (first movement)	..	..	..	..	..	B. J. Dale
H. ROY PATTERN, A.R.C.M.		JOHN KUCHMIV (Associated Board Exhibitioner).				
ORGAN SOLO	..	Prelude and Fugue in C minor	..	..	..	Bach
		ROBERT S. GROVERS (Scholar and Leverhulme Exhibitioner).				
		Accompanist : PHYLLIS NORBROOK, A.R.C.M.				

FRIDAY, 2nd DECEMBER (First Orchestra)

THREE DANCES from "The Three Cornered Hat"	..	..	..	..	M. de Falla	
ARIA	..	Tu che le vanità (<i>Don Carlo</i>)	..	..	..	Verdi
		MARJORIE WOODVILLE, A.R.C.M. (Operatic Exhibitioner).				
SYMPHONY in C major, No. 36 (K.425)	..	..	..	..	..	Mozart
CONCERTO for Pianoforte and Orchestra in A minor, Op. 54	..	..	..	..	Schumann	
D. KILUNKED DAVIES, A.R.C.M. (Scholar).						
OVERTURE	..	Tannhäuser	..	..	..	Wagner
		Conductor : DR. MALCOLM SARGENT, F.R.C.M.				

TUESDAY, 6th DECEMBER (Second Orchestra)

CONCERTO for Violoncello and Orchestra, in A minor, Op. 33	..	..	..	..	Saint-Saëns	
MARGUERITE N. SLOANE, A.R.C.M. (Exhibitioner).						
Conductors : IVAN CLAYTON, JOHN H. CRUFT.						
SYMPHONY in C minor (No. 95 B. & H.) (Three movements)	..	..	..	..	..	Haydn
VORSPIEL	..	Lohengrin	..	..	..	Wagner
		Conductor : RALPH NICHOLSON.				
CONCERTO for Pianoforte and Orchestra, in C minor (K.491)	..	..	..	..	Mozart	
MARY E. DE GRUCHY.						
Conductors : ROBERT K. ANDERSON, ROBERT P. WOOD, BRIAN EASDALE,						
CONCERTO-ALLEGRO for Pianoforte and Orchestra, Op. 46, in A major	..	..	..	..	Chopin-Nicode	
MARGERIE V. FEW (Associated Board Exhibitioner).						
Conductor : BURFORD VERITY.						
		Conductor : DR. MALCOLM SARGENT, F.R.C.M.				

WEDNESDAY, 7th DECEMBER (Chamber)

QUARTET for Strings in D minor, Op. 56	..	..	..	..	..	J. Sibelius
EVELYN PEARSON (Associated Board Exhibitioner),						
BURFORD VERITY (Associated Board Exhibitioner), NORA WILSON (Exhibitioner),						
BERNARD RICHARDS (Scholar).						
SONG	..	Noble seigneurs (<i>Les Huguenots</i>)	..	..	..	Meyerbeer
		LILIAN GIRLING, A.R.C.M. (Lillian Eldée Scholar).				
		Accompanist : ALAN MELVILLE.				
PIANOFORTE SOLOS	..	a. Rondo in G major, Op. 51, No. 2	..	..	..	Beethoven
		b. La Chasse	..	..	..	Clementi
		KATHLEEN COLLINS, A.R.C.M. (Clementi Exhibitioner).				
VIOLIN SOLO	..	"Souvenir de Moscow" (<i>Airs Russes</i>)	..	..	..	Wieniawski
		EVELYN PEARSON (Associated Board Exhibitioner).				
Accompanist : NAN PULVERMACHER, A.R.C.M. (Charlotte Holmes Exhibitioner).						
SONGS	..	a. The Vagabond	..	..	..	R. Vaughan-Williams
		b. The Roadside Fire } (<i>Songs of Travel</i>)	..	..	..
		FRIDRICK C. SHARPE (Scholar).				
		Accompanist : HARRY PLATT.				
QUARTET for Strings in A minor, Op. 29	..	..	..	..	..	Schubert
KATHLEEN CURRY, A.R.C.M., MARY HASLEM (Morley Scholar),						
NORA WILSON (Exhibitioner), BERNARD RICHARDS (Scholar).						

Two private performances were given by the Dramatic Class of *A Damsel in Distress*, by Ian Hay and P. G. Wodehouse, on Tuesday, 29th November, and Thursday, 1st December.

"A DAMSEL IN DISTRESS"

Characters in order of their appearance :

		29th November.	1st December.
Mac (a Stage-door Keeper)		FREDERICK SHARP	FRANK BROOKE
Billie Dore	...	SUSAN TURNER	BARBARA LANE
George Bevan	...	RALPH NICHOLSON	RALPH NICHOLSON
Lady Maud Marsh	...	ALISON MOAT	MARJORIE LEE
Percy, Viscount Totleigh		IAN PARROTT	IAN PARROTT
A Policeman	...	ERIC DAVY	ERIC DAVY
Albert Keggs	...	NORMAN MENZIES	NORMAN MENZIES
Albertina Keggs	...	BETTY JACKSON	IRENE COOK
Lady Caroline Higgins	...	MAUD HORTON	GRACE BODEY
The Earl of Marshmoreton		BERESFORD VERITY	BERESFORD VERITY
Alice Faraday	...	MARGUERITE DORNAY	JEAN WARD
Reggie Higgins	...	ALAN GORDON-BROWN	ALAN GORDON-BROWN
Dr. Mossop	...	MR. JAMES	MR. JAMES
Mrs. Mossop	...	EDNA KINGSTON	EDNA KINGSTON
Lady Prudence Willoughby		ENID LESSING	ENID LESSING
Captain Plummer	...	DUDLEY LEWIS	DUDLEY LEWIS
Miss Mould	...	BERYL SLEIGH	DIANA JAMES
Austen Gray	...	ERIC DAVY	ERIC DAVY

Tourists, ball guests, footmen, postman, etc.

Music was played during the entr'actes by an Octet
under the direction of ERIC ROBINSON.

Produced by CAIRNS JAMES, Hon. R.C.M.

Manager : JOHN B. GORDON, Hon. A.R.C.M.

Stage Manager : MARJORIE HAVILAND.

Dresses arranged by MRS. GOTCH, Hon. R.C.M. Wigs by BERT.

Master Mechanist : MAX LESLIE. Electrician : J. HUGHES.

A.R.C.M. EXAMINATION

DECEMBER, 1932

PIANOFORTE (TEACHING)—

Cowell, Ethel Sarah
Coyle, Barbara Edith
Early, Alice Ruth
Griffith-Jones, Myfanwy
Mayne, Doris Margaret
Nicholson, Eileen Mary
Niklaus, Freda Rosalind
a b Rowland, Dorothy (Mrs.)
Sanders, Ralph Ernest
Woods, Philippa
Wood, Phyllis Joan

PIANOFORTE (SOLO PERFORMANCE)—

a Berry, Marion Margheurita
Carter, Isobel Elva
Kerslake, Barbara
Watson, Ernest John
Williams, Gwen Littler

SINGING (TEACHING)—

a b Hutchinson, Charles Tressilian

SINGING (SOLO PERFORMANCE)—

Carrier, Margaret Beatrice
McArthur, Margaret Ethel

VIOLIN (TEACHING)—

Bunney, John Joseph
 a b Chapman, Helen Dorothy
 McLeod, Joanna Agnes
 Page, Jack
 Roberts, Geoffrey Thomas
 Smith, Audrey Napier

ORGAN (SOLO PERFORMANCE)—

Andrews, Herbert Kennedy

HARP—

Pryce-Tidman, Vera Mary

VIOLIN (SOLO PERFORMANCE)—

Burr, Helen Petronilla (Mrs.)
 Haslem, Mary

THE TEACHING OF CLASS SINGING AND
AURAL TRAINING—

Crawley-Boevy, Juliet Blanche

a Competent knowledge of Harmony

b Competent knowledge of Counterpoint

LIST OF DATES

MIDSUMMER TERM, 1933

TERM BEGINS Monday, 1st May

TERM ENDS Saturday, 22nd July

SPECIAL JUBILEE FUND

Please send me a copy of the special Jubilee number of the MAGAZINE,
post free

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† N.B.—Subscribers of 5/- or over to the special fund are entitled to receive a free
copy of the MAGAZINE.

THE TERM'S AWARDS

CHRISTMAS TERM, 1932

The Director has approved the following Awards :—

Council Exhibitions—

Cardale, Helen M.	Violoncello
Holmes, Ruth	Pianoforte
Kaye, Muriel	Pianoforte
Lee, Marjorie V.	Singing
Norris, Jean P.	Pianoforte
Reeve, Joan M.	Singing
Davidson, Hilda F. H.	Pianoforte
	Accomp't
Gordon-Brown, Alan	Singing
Gould, Doris	Pianoforte
Hoffman, Beryl	Singing
Holmes, Ellaline M.	Singing
Humby, Marjorie	Pianoforte
Watts, Isobel	Pianoforte

Extra Awards—

Phillips, Christine	Pianoforte
Purves, M. Alison	Singing
Sloane, Marguerite	Violoncello
Turner, James O.	Violoncello

Junior Exhibition—

Shine Elizabeth	Violin
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Edmund Grove Exhibition—

Channon, Margaret	Pianoforte
Dinn, Freda	Violin
Patten, Roy	Viola
Pulvermacher, Nan	Pianoforte

London Musical Society's Prizes—

Robson, Rowland	
Vowles, Jane	

Scholarship renewed for one year—

Bristol—	
Phillips, James H.	

Dove Prize—

Divided between—	
Blunt, Beryl S.	

Nicholson, Ralph W.	
Wilson Nora	

Scholarship Exhibitions—

Renewed to December, 1933—	
Castaldini, Joseph F. E. (Bassoon)	

Renewed to April, 1933—	
Payne, William J. S. (Horn)	

Awarded for two terms to July, 1933—	
Gaskell, Winifred (Flute)	

Director's Exhibition—

For one year from September, 1932—	
Lawes, Phoebe C.	

William Wilkins Hewitt Fund Grant—	
Davies, Robert	

Janet Heriot Thomson Scholarship Grant—	
Norbrook, Phyllis V. E.	

Gowland Harrison Exhibition Grants—

Emms, Gerald H.	
Page, Jack	

Lesley Alexander Gift Grant—	
Turner, James O.	